ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

MIXED MEDIUM

A SUCCESSFUL TREND IN ANIMATION

HOSTED BY JOHN GATI

THE PANELISTS WILL BE:

MR. ALFIE SCHLOSS FROM LIMELITE VIDEO
MR. CHRIS WOODS FROM R. GREENBERG ASSOCIATES, INC.
MR. ELI NOYES FROM COLOSSAL PICTURES
MR. PETER WALLACH FROM PETER WALLACH ENTERPRISES, INC.

FRIDAY, MARCH 22, 1991
STARTING 6:30 PM
N.Y.U. 721 BROADWAY (CORNER WAVERLY + B'WAY)
LEO JAFFE THEATRE (THROUGH LOBBY TO RIGHT)

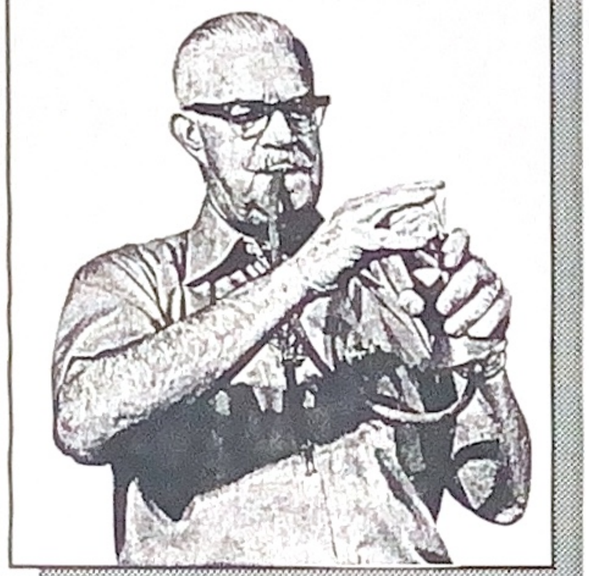
MARCH 1991

OBITUARY

James Macdonald

The voice and sound effects maestro of Disney, James Macdonald, 84, passed away on February 1 of heart failure.

Macdonald was the official voice of **Mickey Mouse** from 1946 to 1983 He also provided voices, sounds, and yodeling in such pictures as *Snow White And The Seven Dwarfs*, **Jaq and Gus** in *Cinderella*, the **Doormouse** in *Alice In Wonderland* and **Evinrude** in *The Rescuers*.



ASIFA-EAST
The International Animated Film Society
c/o Dick Rauh
11 Admiral Lane
Norwalk CT 06851
A PROGRAM OF THE CULTURAL COUNCIL FOUNDATION

Due to space limitations, the Amaranth article by Janet Alexander scheduled for this issue will appear in the next issue. - *Editor*

ASIFA EAST
International Animated Film Association (New York Chapter)

President
Dick Rauh (203) 847-4740
International V.P.
Howard Beckerman
International Board
David Ehrlich
Treasurer
Tissa David
Membership Secretary
JoAnne Borne
Mailing List
Diane Bellini
Newsletter Editor
John Dilworth
Newsletter Design
Vanguard Media Corp.

Executive Board
Bill Lorenzo, Iris Beckerman, Shamus Culhane, Suzanne Dimant, Ronan Divon, Steve Dovas, John Gati, Candy Kugel, Dean Lennert, Stephan Morse, Linda Simensky, Michael Sporn, Tom Warburton, Robert West

Send Newsletter Contributions To
John R. Dilworth 262 Elizabeth Street Apt. 6 NY,NY 10012

For International Members
Howard Beckerman,ASIFA Intl. V.P., 35-38 169th Street, Flushing NY 11358

David Ehrlich, ASIFA Intl. Board, RR 1 Box 50, Randolph, VT 05060

ASIFA PROGRAM MARCH 22nd 1991

MIXED MEDIUM

A SUCCESSFUL TREND IN ANIMATION

HOSTED BY JOHN GATI

Undoubtedly "Who Framed Roger Rabbit" made a landmark in the history of mixed medium animation. However, the history of this art form reaches way back since the beginning of animation. In this category masterpieces were produced by Walt Disney, Willis O'Brien, Ray Harryhausen, George Pal, Stanley Kubrick, George Lucas, Steven Spielberg and other oustanding director-producers.

Recently with the invention of the video tape and computer technology the mixed medium animation reached outstanding new heights in creating new styles in animation.

The infinite variables in electronic animation and post production on tape opened new horizons in the creative and production process. Once a blue matte shooting and post production on film presented great technical considerations. Today the chroma key process on tape does facilitate this and other technical obstacles. Rotoscoping, cropping, matting, zooming, time squeezing and expansion, coloring, retouching and many other resources are at the tip of the fingers.

All these and other recent trends will be presented at the Mixed Medium Animation program.

To the ASIFA-East Board,

I am not going to put my name in for the ASIFA International board this year.This means that we could lose the seat that I now occupy. Since each country is entitled to only two seats, and David Ehrlich is willing to run for the board, he should be supported. There are 22 seats on the International board and they could go to any of the people that are nominated.I have always felt that there should be a west coast and an east coast representative for the United States even though for most of the history of ASIFA this was not so. For many years there was only representation from the west coast, but this worked out all right since Les Goldman, Prescott Wright and Bill Littlejohn would stop by on their way home from Europe and tell us what transpired. Now with David on the board I think that it will be possible to get someone to come from the opposite coast to take the job.

Unless you have an idea for someone else locally, I suggest that you do (as I am doing) encourage someone from another one of the US chapters to run for the board.

Best to everybody,
Howard Beckerman

ASIFA International/Executive Board Voting

Every three years, in June, ASIFA members throughout the world attend the ASIFA General Assembly, at which they cast their votes for the next Executive Board. On June 3rd, 1991, at the Annecy Animation Festival, the next vote will take place. If you plan on attending Annecy, you should attend the Assembly on June 3rd and exercise your voting rights in choosing the 22 individuals you feel are best fit to serve on the Executive Board.

If you will not attend we ask you to sign the enclosed proxy (see back cover) and return it to ASIFA EAST c/o David Ehrlich, ASIFA Intl. Board, RR 1 Box 50, Randolph, VT 05060. We can't stress enough how important your vote is in ensuring a Board that will do the work required. Please return the proxy as soon as possible.

ABOUT PUPPET FILMS

by John Gati, Producer/Director

Young children like to play with puppets and these experiences leave a lifetime of physical and emotional impressions on the child. For children, püppet films make stories as accessible as their own playing. For adults, puppets bring them back to a time when play had real meaning.

Puppet films have a charming visual style all their own. They are both entertaining and educational for children and embody the ideals of innocence and ethical behavior. I have dedicated myself to the production and the culture of puppet films.

I have selected five artists whose work embodies some of the same ideals as puppet films.

Charlie Chaplin's visual depictions of life and people make remarkable observations about the 20th century. His character, the Tramp, is the universal man in constant search for happiness which he believes is attainable for all men. Like puppets, Chaplin's Tramp is odd and awkward. So too are many people. And through Chaplin we feel sympathy for them.

Hans Christian Andersen, the Danish writer of fairy tales, was interested in the theater early in his career and tried to become an actor. Although he was obviously born too early to be an animator, he often used paper cutouts to illustrate some of his own stories and his fairy tales have been an endless source of inspiration to other puppet and cel animators. Had he been born in the 20th century, perhaps he would have been a puppet filmmaker. Nevertheless, his poignant stories have helped other artists strive toward better understanding and the ideal.

E.T.A. Hoffman, the multi-talented German romance writer, composer, theatre manager and lawyer among other things has also been an inspiration. He wrote the colorful, fantastic story The Nutcracker and the Mouse King. Like Andersen, motion picture techniques were not available to him. The Nutcracker's theme is the search for a world of extraordinary harmony and beauty beyond the every day world where Mary and the Nutcracker find happiness in the kingdom of sweets.

Some of the same aesthetic sense guided Albert Lamorisse, the creator of the film The Red Balloon. This film which is a live-action film without dialogue beautifully embodies the same theme as other true puppet films, the search for the eternal ideal.

The fifth artist I have selected is the only one of the five who actually made puppet films. Jiri Trnka of Czechoslovakia created many puppet films including The Czech Year (1947), Old Czech Legends (1953), The Good Soldier Schweik (1954), and finally The Hand (1955) which caused a lot of trouble for Trnka because of the political implications. In The Hand, Trnka portrays a potter who's greatest joy is to see flowers grow in the pots he creates. However, an enormous hand imposes its own values on the potter, forcing him to create a statue of the hand. The potter rebels and, of course, the hand persecutes and finally kills the potter. The hand is the symbol of oppression of aritistic and personal freedom. The potter is just one of Trnka,s characters in his many films who strives for freedom, beauty and happiness.

It is my hope that children of all ages will be inspired by the works of these artists to continue to struggle for a world of peace. Puppet films are, I believe, one of the best ways to depict man's eternal search for happiness and I want to make them loved and appreciated by others as I love them.

JOHN GATI, Director/producer with some of the characters from his children's TV program "THE GETTYSBURG TEST".

FILMFESTIVALS

Part Seven by David Ehrlich

I) CRACOW INTERNATIONAL FESTIVAL OF SHORT FILMS: Once one of the best short film festivals in the world, the political and economic turmoil that has rocked Poland for the past ten years has had a problematic effect on this festival. It has continued courageously to exist, but one never knows whether it will be a good year or a bad one for the event. They usually take an animated short or two from the U.S., and it's a very interesting festival (and city) to visit just before going to Annecy. Deadline is April 1st for forms, somewhat later for films. **Contact: Management Office of the Cracow International Festival of Short Films, Pl. Zwyciestwa 9, Box 127, 00-950 Warsaw, Poland.**

2) MOSCOW INTERNATIONAL FILM FESTIVAL: This is a very important festival, with a competitive short film category. The problem here is that communications are very tedious and expensive. You can try to no avail to get through on the phone (and a FAX), and the mails take months. Best bet is a letter sent Express mail for $10.75, though there are no guarantees on time (or even whether it will arrive). There is a bright side to this, though it's a bit perverse. Because all this is so frustrating, only the persevering end up competing for selection. So, if you've unlimited time, you could succeed in getting your film into the Competition, or the Information section. The June/July Festival has a loose deadline of sometime in late April. No entry fee. **Contact: International Film Festivals Directorate, Sovinterfest, Goskino of the USSR, 10 Khohklovsky Per., Moscow 109028, USSR. tel:297 76 45** (call 3 am, EST)

3) SINKING CREEK FILM AND VIDEO CELEBRATION: This is my favorite American independent film festival. Now in its 22nd year, it's run by a wonderful woman named Mary Jane Coleman who truly loves independent film and who cares for the independent filmmakers who attend like a mother cares for a new-born baby.

Between 10-15 animated shorts are selected and awarded cash prizes of at least $50 each, by a Jury of peers. The Director chooses an additional group of films for screening, as do many festival directors, but she is honest enough to call them "Director's Choice" selections. All films screened are awarded an additional per minute screening fee, something that few other festivals do.

Screenings are held in a comfortable theater at Vanderbilt U in Nashville, within walking distance of some of the best music you may ever hear live, and a large number of students and cityfolk wind their way into the theater to applaud the films enthusiastically. 16MM PRINTS SENT SHOULD BE TIMED FOR 5400K.

When I last looked, the $15 entry fee was the lowest in the U.S. I have absolutely no idea how a festival can ask the lowest fees while offering the most in compensation, but Sinking Creek has been doing it for years. Deadline, late April. **Contact: Mary Jane Coleman, SCFVC, 1250 Shiloh Road, Greeneville, TN 37743. (615)322-2471**

Finally, I'd like to discuss a different kind of competition. For years, PANNONIA FILM STUDIOS in Kecskemet, Hungary has offered animators from other countries a chance to experiment with work "designed to improve the technical-aesthetic standards of animation." This includes every aspect of animation, whether direction, animation, writing, composing, cam-

Continued on next page

Visiting ASIFA-San Francisco

by Howard Beckerman

One of the advantages of being an ASIFA member is that you can meet other ASIFA members when you are in another city. In the middle of January Iris and I visited San Francisco and were guests of the San Francisco group . Karl Cohen, president, graciously asked us to show our films and asked me to talk about New York animation. He also gave us a casual tour of the local Chinatown area and pointed out many of the highlights, like the first topless-bottomless bar in the country and which restaurants the gangsters ate in. San Francisco is a pleasant place and being with Karl and other ASIFA members made for a friendly evening .

We were able to see Colossal Studios and see how they function in sprawling space not like New York where the rents would be way out of line for the two buildings that they use. One is for animation and graphics and the other is where special effects and live action are produced. As we passed through we saw an MTV type live action team at work and way over in the corner of another set some people were shooting a blue matte stop motion job, Marty Mcnamara took us around and up and down the Colossal production facility.

Just south of San Francisco in San Jose, land formerly occupied by fruit growers, is now the famed Silicon Valley, home of hundreds of computer companies . Here we visited Atari and saw how the animation for video games comes about. Sam Comstock explained the process and ended up by showing us several finished game machines, the kind you see in arcades. As we watched the animated graphics we kept hearing bomb blasts. At first it seemed like the typical arcade game Rambo-like sound effects. After a little while we noticed that the sounds were emanating from a large projection television set that some of the Atari employees were studiously watching. It was Wednesday January 16, the war in the Persian gulf had started, and we learned about it, at that very moment, and stood there comparing the computer generated images of the game with the real thing.

GET WELL

Diane Bellini is going in for surgery (she does all our labels). If you would like to send a card - 5300 Sumerset St. Orlando, FL 32810

Linda Simensky has had minor surgery on both hands. If you would like to send a card - C/O Nickelodeon,1515 Broadway, 21st Floor NY NY 10036

Film Festivals

continued

erawork, graphics or theory. The Studio offers all equipment, labwork, materials, co-workers, accomodation and meals, and a small monthly stipend. Pannonia will own the copyright after paying a fee to the artist. A number of fine films have been made here by animators from Europe and Canada. Contact: Ferenc Mikulas,

Pannonia Film Studios, Kecskemet Studio, 6000 Kecskemet, Pf220, HUNGARY.

ACADEMY AWARD NOMINATIONS: SHORT FILMS (Animated)

CREATURE COMFORTS,
Aardman Animations Ltd.
production, Nick Park, producer.
A GRAND DAY OUT,
National Film and Television School
prodcution, Nick Park, producer.
GRASSHOPPERS (Cavallette),
Bruno Bozzetto production,
Bruno Bozzetto, producer

Dennis Pies called from Philadelphia with the following information:

The Photography/Film/Animation Department of the University of the Arts is currently accepting resumes for partime teaching in both film and animation.Send resumes to - Alida Fish c/o Photography/Film/Animation Department, University of the Arts Broad and Pine Streets, Philadelphia., PA 19102 Telephone (215) 875-1020.

TREKKING TO ANNECY

David Ehrlich

I thought I'd start you thinking about the Annecy Festival June 1-6. Of all the film festivals in Europe, this is the one you should try to make. The greatest animators in the world often hold their films back as much as a year just so they can have their world premiere here. You'll see the best in artistic and experimental animation, socio-political and philosophical works, cartoons, TV ads, computer animation, animated features, retrospectives of national "schools" and of great artists, as well as exhibitions of puppets, cels, or the latest in computer equipment. There will be screenings and seminars on teaching animation in colleges and institutes around the world as well as on teaching animation workshops for children. There are several cafes in and around the festival center that are even more interesting than the films themselves. You just walk in, sit at a table, order a glass of wine, and within minutes you are talking to Paul Driessen or Timothy Quay or Piotr Dumala just as naturally as if you've known them all your life.

Though it would be great if your film has been selected for Competition here, as that entitles you to a nice hotel room and meal tickets at fine restaurants as well as a certain status and feeling of belonging, it really doesn't matter all that much. You can get an inexpensive room for about $35/night, and the meal tickets aren't worth much more than $125 for the six days. As an ASIFA member, the screenings will be free and you'll still be invited to a number of ASIFA parties (where you can eat for free, by the way). As a vegetarian, I can't find much to eat in normal French restaurants, no matter how many tickets I have, so I go to the sprawling open air market a half-mile from the festival and get a great meal of fruit and vegetables for a dollar or two. And if you don't mind sharing a room, you can split that $35/night as many ways as you wish. But think fast, because the earlier you call the festival to reserve a room, the more likely it will be that the inexpensive rooms are still free.

Thinking fast will also help you nail down a cheap super-Apex flight. From JFK, you can take Icelandic Airlines to Luxembourg for $400-500 rt, take their free bus to Strassbourg, and then a train down to Annecy (an extra $60-100 rt), or you can find a cheap flight to Geneva ($500-600) and then a bus to Annecy ($25 rt). You can get to Paris for $400-500 and then use a special French Railways pass to travel to Annecy (and anywhere else for a week) for another $150+. No matter which route you take, you should be able to do it for under $650, if you begin to book now.

Another advantage of going to Annecy this year is that you can see ASIFA in action. This is the year of the General Assembly and election of the new Executive Board. At the General Assembly, *all* international members in good standing may enter, observe, and speak their minds on everything that concerns them. It sometimes gets a teensy bit chaotic and not without a bit of confrontation, but this is international democracy and it can sometimes be more exciting than a good film. And when everyone starts to agree, and it grows boring, you can go out for a drink at the cafe. At the close of the Assembly, ballots are handed out to members and you will actually have a piece of paper upon which you can vote for a Board candidate from Estonia, or from Bulgaria.

It's a real experience! If you decide to go, drop a note in my box there so I can be sure you're invited to ASIFA functions.

Annecy Festival,
tel:50/57 41 72 FAX:50 67 81 95

David Ehrlich,
ASIFA Intl. Board,
RR 1 Box 50,
Randolph, VT 05060

RETURN ADDRESS
ASIFA-EAST
The International Animated Film Society
c/o Dick Rauh
11 Admiral Lane
Norwalk CT 06851

FIRST CLASS

Procuration

I the undersigned ASIFA Member:

_____

Of the National Chapter: _____

Give my proxy to ASIFA member:

DAVID EHRLICH

_____

Of the National Chapter: **ASIFA - NY**

To vote in my name during the ASIFA General Assembly to take place in Annecy, on June 3rd, 1991. This proxy is valid for all votes occuring during the General Assembly.

_____

Place Date Signature